

SONATA N. 24

(Dedicata alla Contessa Teresa von Brunswick)

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L. v. BEETHOVEN
Op. 78

Adagio cantabile ($\text{♩} = \text{circa } 63$)

Allegro ma non troppo ($\text{♩} = 63$)

a) Esecuzione:

a) Execution:

a) Ausführung:

b) La pausa è stata aggiunta dal revisore.

b) The quaver-rest was added by the editor.

b) Die Achtpause ist vom Herausgeber ergänzt.

c) Corona della durata di nove semicrome circa: la decima semicroma forma, per così dire, l'anacrusi dell'Allegro.

c) Fermate etwa neun Sechzehntel; zehn Sechzehntel gleichsam das Viertel des Allegro-Auftaktes.

d) Inexplicably, certain editions (the most widely circulated ones!) have «alla breve» instead of 4/4. The double bar line before the 4/4 time-signature is missing in the manuscript. There one finds:

d) Unbegreiflicherweise haben manche Ausgaben (die meistverbreiteten!) alla breve statt 4/4-Takt. Im Manuskript ist der Doppelstrich vor dem 4/4-Takt nicht vorhanden. Dort heißt es:

In questo modo l'anacrusi dell'Allegro è ben chiaro il secondo quarto della quarta battuta. Sarebbe stato più esatto mettere l'indicazione del tempo seguente dopo l'anacrusi e indicare su di essa soltanto il nuovo movimento. Non abbiamo eliminato la doppia sbarra perché l'uso la richiede prima dell'indicazione di un nuovo tempo.

Thus the upbeat to the Allegro clearly appears as the second beat of the fourth bar. More exactly still, the new time-signature could have been placed after the upbeat and only the new tempo indication above the upbeat. The editor did not eliminate the double bar line as it is the general custom in present-day printing to put one before every new time-signature.

So ist das Auftaktviertel sehr deutlich zweites Viertel des vierten Taktes. Genauer noch hätte eigentlich die Angabe der neuen Taktart nach dem Auftakt stehen können, über ihm nur das neue Tempo. Der Herausgeber entfernte den Doppelstrich nicht, weil es allgemein Druckgepflogenheit ist, ihn vor einer neuen Taktangabe anzuwenden.

(♩=69)

a) Nel manoscritto, nell'edizione originale e in varie antiche stampe troviamo il quarto tempo (mano sinistra) indicato così:



Tutte le nuove edizioni (come l'Urtext e l'Edizione Critica Completa) lo considerano un errore di scrittura: la notazione seguente sarebbe giusta:

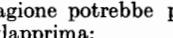


Anche in questo caso il *re diesis* è stato rimpiazzato dal *la diesis*; può darsi invece che la notazione voluta sia *fa diesis*.

Tuttavia al passaggio corrispondente troviamo:



e non:



Per questa ragione potrebbe per l'appunto essere stato dapprima:



b) Esecuzione:



a) In the manuscript, the original edition and several old prints, the fourth crotchet (left hand) is:



According to all newer editions, including the Urtext and Kritische Gesamtausgabe, this is supposed to be a mistake and the following is doubtlessly correct:



Here, too, *d*[#] is replaced by *a*[#]. It is by no means impossible that *d*[#] was meant.

In the corresponding passage (page 13, line 2) the notes are, however:



and not:



Yet, it could have been specifically intended to be different the first time, namely:



b) Execution:



a) Im Manuskript, in der Originalausgabe und in einigen alten Drucken heißt das vierte Viertel (linke Hand):



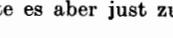
Nach Vermutung aller neueren Ausgaben (auch Urtext und kritische Gesamtausgabe) ein Schreibfehler; richtig sei zweifellos:



Auch hier ist «*dis*¹» durch «*ais*¹» ersetzt. Ausgeschlossen ist es durchaus nicht, daß «*dis*¹» gemeint war. An der entsprechenden Stelle bei der Wiederkehr heißt es allerdings:



und nicht:



darum könnte es aber just zuerst:



gewesen sein.

b) Ausführung:



The musical score consists of four staves of piano music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is G major (three sharps). The tempo is indicated as $\text{d} = 63$. The first staff shows a series of eighth-note chords. The second staff begins with a trill, followed by eighth-note chords. The third staff starts with a bass note, followed by eighth-note chords. The fourth staff continues with eighth-note chords. Various dynamics are marked, including *cresc.*, *ff*, and *f*. Fingerings are indicated above the notes, such as 1, 2, 3, 4, and 5. Performance instructions include *5 segue*, *(—)*, *in t. ma non affrettare*, and *(a) (—)*. The score concludes with a section labeled "I.".

a) Nel manoscritto, nel testo originale e nelle vecchie stampe troviamo in questa battuta (e in quella seguente) un *sol* alla mano sinistra e un *fa doppio diesis* nella mano destra. Tutte le edizioni più recenti eliminano questa differenza mettendo *fa doppio diesis* tanto alla mano sinistra quanto alla destra, e togliendo così alla forma primitiva il suo aspetto caratteristico.

b) Nel manoscritto e nell'edizione originale il trillo termina senza risoluzione.

a) The manuscript, original edition and old prints have (in this and the following bar) *g* in the left hand and *f-double-sharp* in the right hand. All newer editions eliminate this distinction by printing *f-double-sharp* also in the left hand and thus weakening the original, very characteristic notation.

b) In the manuscript and original edition the trill has no after-beat.

a) Manuscript, Originalausgabe und alte Drucke haben in der linken Hand (in diesem und dem folgenden Takt) «*g*» und in der rechten «*fisis*». Alle neueren Ausgaben bestätigen diese Verschiedenheit, setzen auch in die linke Hand «*fisis*», und verweichlichen damit die ursprüngliche, sehr bezeichnende Gestalt.

b) In Manuscript und Originalausgabe kein Nachschlag.

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a forte dynamic (f) indicated by a bracket over the first two measures. Measure 12 begins with a piano dynamic (p). Fingerings are marked above the notes: measure 11 has 1, 5, 2, 4; measure 12 has 2, 3, 2, 5, 4, 2. Measure 12 also includes a grace note (3) before the first eighth note. Measure 13 starts with a forte dynamic (f).

Musical score for piano, page 10, measures 3-10. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of four sharps. Measure 3 starts with a forte dynamic. Measure 4 begins with a piano dynamic and includes a crescendo instruction. Measure 5 starts with a forte dynamic and includes a decrescendo instruction. Measure 6 starts with a piano dynamic and includes a forte dynamic. Measure 7 starts with a piano dynamic and includes a forte dynamic. Measure 8 starts with a piano dynamic and includes a forte dynamic. Measure 9 starts with a piano dynamic and includes a forte dynamic. Measure 10 starts with a piano dynamic and includes a forte dynamic.

VI.

This block contains five staves of piano sheet music. The first staff begins with a dynamic of *p* and a non-crescendo instruction. The second staff starts with *pp*. The third staff features a dynamic of *f* and a tempo marking of *veemente*. The fourth staff includes a dynamic of *p subito, semplice*. The fifth staff concludes with a dynamic of *cresc.*

p non cresc.

pp

f *veemente*

p

p subito, semplice

VI.

f

cresc.

Sheet music for piano, page 12, featuring five staves of musical notation. The music is in common time and consists of measures 12 through 17.

Staff 1: Treble clef. Fingerings: 1, 3, 2, 3, 2, 5; 1, 4, 2, 4, 5, 4, 2, 12, 5. Dynamics: *ten.* Measure 12 ends with a fermata over the 12th measure.

Staff 2: Treble clef. Fingerings: 5, 1, 2, 1, 3, 1, 1, 3. Dynamics: *ten.* Measure 13 ends with a fermata over the 14th measure.

Staff 3: Bass clef. Fingerings: 5, 2, 1, 2, 5, 1, 1, 4. Dynamics: *ff*, *tranquillo*, *dim. molto*, *p*.

Staff 4: Treble clef. Fingerings: 4, 2, 3, 5, 3, 3, 2, 4. Dynamics: *leggiermente*. Measure 15 begins with a fermata over the 16th measure.

Staff 5: Bass clef. Fingerings: 5, 3, 2, 1, 5, 2, 3, 1, 2, 4, 2, 3, 2, 5, 1, 2. Dynamics: *I.*

Staff 6: Treble clef. Fingerings: 4, 4, 2, 3, 2, 4, 4, 2, 1, 4, 4, 2, 4, 1, 2. Dynamics: *p*, *f*. Measure 17 begins with a fermata over the 18th measure.

Staff 7: Bass clef. Fingerings: 5, 4, 3, 2, 5, 4, 3, 2, 4, 4, 2, 1, 4, 4, 2, 4, 1, 2. Dynamics: *VI.*, *ff*, *p*.

Staff 8: Treble clef. Fingerings: 5, 4, 3, 2, 5, 4, 3, 2, 4, 4, 2, 1, 4, 4, 2, 4, 1, 2. Dynamics: *I.*, *f*.

The sheet music consists of six staves of piano music, each with a treble clef and a key signature of four sharps. The music is divided into sections labeled I, II, III, IV, and I. The first section (I) starts with a dynamic of *p*. The second section (II) begins with *f*, followed by *p*. The third section (III) starts with *p*, followed by *p*. The fourth section (IV) starts with *f*, followed by *p*. The final section (I) starts with *p*.

Section I: Dynamics include *p*, *f*, *p*, *p*, *p*, *p*. Fingerings: 5 4 2, 5 3 1, 2 3 5 4, 2, 2, 3 2 5, 1 2 3 5, 3 5.

Section II: Dynamics include *cresc.*, *sff*, *ten.*, *p*, *espress.*, *semplieq*. Fingerings: 3, 4, 5, 4 3 2, 2 3 4, 1 3, 2 3 5, 3 5.

Section III: Dynamics include *p*. Fingerings: 3 1 2 3 5, 3 2 5, 1 2 3 5, 3 5.

Section IV: Dynamics include *p*. Fingerings: 2 1 2 3 5, 2 1 2 3 5, 2 1 2 3 5, 2 1 2 3 5, 2 1 2 3 5, 2 1 2 3 5.

Section I (Continuation): Dynamics include *p*, *p*, *p*, *p*, *p*, *p*. Fingerings: 1 3, 2 3 4, 2 3 4, 2 3 4, 2 3 4, 2 3 4.

Section II (Continuation): Dynamics include *p*, *p*, *p*, *p*, *p*, *p*. Fingerings: 2 1 2 3 4, 2 1 2 3 4, 2 1 2 3 4, 2 1 2 3 4, 2 1 2 3 4, 2 1 2 3 4.

Section III (Continuation): Dynamics include *p*, *p*, *p*, *p*, *p*, *p*. Fingerings: 2 1 2 3 4, 2 1 2 3 4, 2 1 2 3 4, 2 1 2 3 4, 2 1 2 3 4, 2 1 2 3 4.

Section IV (Continuation): Dynamics include *cresc.*, *te*, *-nu-*, *-te-*. Fingerings: 2 1 2 3 4, 2 1 2 3 4, 2 1 2 3 4, 2 1 2 3 4, 2 1 2 3 4.

a) Vedi pag. 8 b).

a) See page 8 b).

a) Siehe Seite 8 b).

(♩ = 69)

in t. ma non affrettare

ff (a)

f (b) *p dolce*

I.

VI.

sf *p* *f* *sf* *p*

I.

un poco più p *p tranquillo*

Detailed description: The image shows a musical score for piano, consisting of six staves of music. The first two staves begin with a tempo of ♩ = 69, with dynamic markings *ff* and *f*. The first staff includes fingerings (5, 2, 5, 2, 5, 2, 5, 2) and a performance instruction *in t. ma non affrettare*. The second staff begins with *p dolce* and fingerings (3, 2, 1, 2, 3, 2). The third staff starts with *f* and fingerings (1, 2, 3, 2, 1, 2, 3, 2). The fourth staff starts with *sf* and fingerings (5, 3, 2, 1, 2, 1, 2, 3, 2). The fifth staff starts with *p* and fingerings (1, 3, 2, 1, 2, 1, 2, 3, 2). The sixth staff ends with *p tranquillo* and fingerings (1, 2, 1, 3, 1, 2, 1, 3).

a) Alcune edizioni recenti hanno anche alla sinistra *si diesis*, ma secondo i testi originali deve esser *do*. (Vedi pag. 9 a).

b) Vedi pag. 9 b).

a) Newer editions have *b* also in the left hand. However, according to the original texts it must be *c* (compare page 9 a).
b) See page 9 b).

a) Neuere Ausgaben haben auch in der linken Hand «*bis*». Nach den Originalvorlagen muß aber links «*c*» sein (Vergl. S. 9 a).
b) Siehe Seite 9 b).

The image shows five staves of musical notation for piano, likely from a piece by Scriabin. The staves are arranged vertically, with the top staff being the treble clef and the bottom staff being the bass clef. The music includes various dynamics such as *dim.*, *p*, *cresc.*, *intenso*, *sost.*, *f*, *tranquillo*, *p*, *non cresc.*, *molto*, and *f*. Articulations include slurs, grace notes, and dynamic markings like $\frac{5}{4}$, $\frac{3}{2}$, and $\frac{2}{1}$. Performance instructions like *non stringere* and *marcato* are also present. The music is divided into sections labeled I., IV., and II. The tempo is marked as $\text{J} = 58$.

a) Non riteniamo giusto il *fa diesis* che in alcune edizioni è stato aggiunto al quarto tempo della destra, cioè: *mi do diesis* invece di *mi do diesis.*

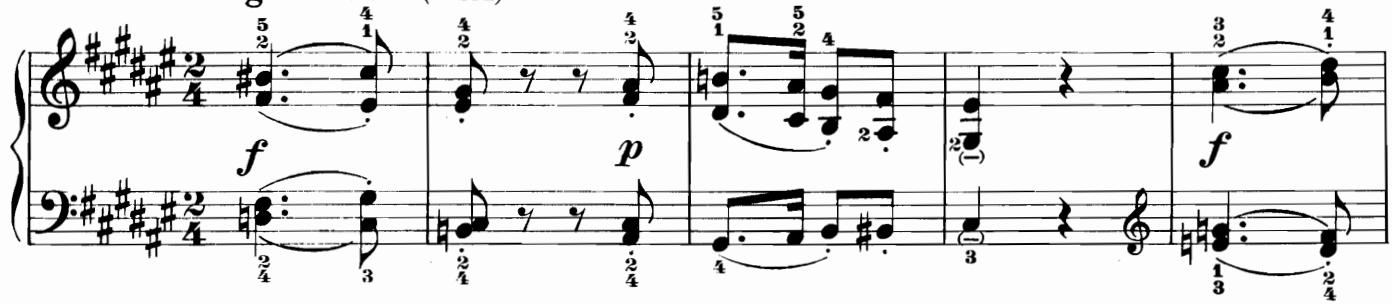
b) La diteggiatura delle ultime quattro semicrome è di Beethoven.

a) The ff#, which in some editions has been added to the fourth crotchet in the right hand,
 namely: e instead of c#,
 c#
 is definitely wrong.

b) The fingering for the last four semiquavers
 is by Beethoven

a) Ein in manchen Ausgaben dem vierten Viertel der rechten Hand zugefügtes «^e_{cis}¹», also: « e » statt: « ^e_{cis} », ist unbedingt falsch.

b) Fingersatz zu den letzten vier Sechzehnteln von Beethoven.

Allegro vivace ($\text{♩} = 152$)

Piano sheet music in 2/4 time, key signature of seven sharps. Measures 5-6: **p**, (1) 5-2, 3-2, 4-2, 5-4. Measures 7-8: **pp**, I. Fingerings: 5-2, 4-1, 5-2, 4-1, 5-2, 4-1, 5-2, 4-1.

Piano sheet music in 2/4 time, key signature of seven sharps. Measures 9-10: **cresc.**, **pp**, I. Measures 11-12: **f**, IV. Fingerings: 5-3, 2-3, 1-5, 2-3, 5, 3-5, 2-4, 1-3, 5, 2-4, 1-4, 1-4, 3-5, 3-5, 3-5, 2-4, 1-5.

Piano sheet music in 2/4 time, key signature of seven sharps. Measures 13-14: **più f**, I. Measures 15-16: 3-1-3, 1-5, 1-2-3-1, 3-1. Fingerings: 3-1-3, 1-5, 1-2-3-1, 3-1.

Piano sheet music in 2/4 time, key signature of seven sharps. Measures 17-18: **poco meno f**, **cresc.**, VI. Measures 19-20: **f**, I. Fingerings: 2-4, 2-4, 2-3, 1-5, 2-3, 1-5, 2-3, 1-5, 2-3, 1-5, 2-3, 1-5, 2-3, 1-5, 2-3, 1-5.

IV.

I. *p subito*

segue

VI.

non dim.

pp subito

fp

p

sfp

p

I.

II.

III.

f

The musical score consists of six staves of music for piano, primarily in G major (two sharps) and C major (no sharps). The score includes dynamic markings like *f*, *ff*, *p*, and *ff*, and performance instructions such as 'sempre f' and 'brillante, ma non stringere'. Fingerings are indicated above the notes, and pedal marks are shown below the bass staff. The score is divided into sections labeled I., VI., and (b) *Led.*

a) Nel manoscritto e nell'edizione originale le quattro prime semicrome sono le seguenti:



In tutte le edizioni più recenti esse sono trasformate come segue, in conformità ai passaggi corrispondenti:



Questo cambiamento sarebbe proibito anche se producesse un effetto migliore (cioè che non è).

b) Pedale autografo.

a) In the manuscript and the original edition the first four semiquavers are:



In all newer editions they are (conforming to corresponding passages) changed to:



Such alteration would not be permissible even if it resulted in an « improvement » (which is certainly not the case here).

b) Pedal mark and subsequent release-sign by Beethoven.

a) In Manuscript und Originalausgabe heißen die vier ersten Sechzehntel:



Alle neueren Ausgaben verändern sie, entsprechenden Stellen gemäß, in:



Der Eingriff wäre auch unerlaubt, wenn er eine « Verbesserung » brächte (was hier gewiß nicht geschah).

b) Pedal autograph.

The image shows four staves of Beethoven's 'Für Elise' manuscript. The top staff is in treble clef, the second in bass clef, and the third and fourth in bass clef. The manuscript includes various performance markings such as dynamic changes (e.g., *p*, *f*, *cresc.*, *ff*, *ff ff*), tempo indications (e.g., I., VI., IV.), and fingerings (e.g., 1, 2, 3, 4, 5). The first staff has a small note '(1)' above it. The second staff has a dynamic *p* and a crescendo line. The third staff has a dynamic *f* and a label '(a)'. The fourth staff has a dynamic *p* and a crescendo line, followed by a label '(a)', a tempo VI., and a dynamic *ff ff*. The bottom staff has a tempo I. and a dynamic *ff ff*.

a) Il *re diesis* sotto le righe nella prima croma della mano sinistra, come lo si trova in alcune edizioni, è un errore. Tutti i testi originali hanno qui il *re diesis* sul terzo rigo.
b) Pedale autografo.

a) The lower d \sharp on the first beat, found in many editions, is incorrect. The original texts clearly show the d \sharp as printed here.
b) Pedal mark and subsequent release-sign by Beethoven.

a) «Dis» (große Oktave) zum ersten Achtel links, wie manche Ausgaben es haben, ist falsch. Die Originalvorlagen haben deutlich «dis» (kleine Oktave).
b) Pedal autograph.

I.

p subito

non dim.

pp *sopra*

ppp *f* *p*

f *p* *pp*

cresc.

IV.

I. *sempre f*

VI.

I. *sempre f* *segue*

VI. *f dim.* *p* *ff brillante, ma non stringere*

sopra *(1) Red.*

p *ff* *(a) Red.*

a) Pedale autografo.

b) Le diteggiature di questa battuta e della seguente sono di Beethoven.

a) Pedal mark and subsequent release-sign by Beethoven.

b) The fingering in this and the following bar is by Beethoven.

a) Pedal autograph.

b) Fingersatz in diesem und dem nächsten Takte von Beethoven.

1

p cresc.

I.

p cresc.

VI.

f

ff

(a) *Ped.*

I.

ff

p subito

a) Pedale autografo.

a) Pedal mark and subsequent release-sign
by Beethoven.

a) Pedal autograph.

VI.

I.

più p

pp

3 segue

VI.

f

p

f

p

I.

pp

sempre pp vivo

d=144

cresc.

VI.

ten.

IV.

ten.

(♩ = 152) I. *f* *sf* *sf* *sf* *sf* (a) *sf* *ten.* *dim.* *p*

(b) III. *pp* (d) *pp cresc.* V. VI. (♩ = 160) I. *ff marc.* *ten.*

(c) *ped.* (c) *ped.*

non stringere

ff marcatissimo

a) Qui lo *sf* sulla terza croma!
 b) Corona della durata di sei crome circa, poi pausa di una croma.
 c) Pedale autografo.
 d) In semicrome e non in biscrome! Immaginare una corona sulla dominante consideratamente più lunga delle precedenti, ossia del valore di sei semiminime (preferibilmente 2×3). (Gli arpeggi sono indispensabili — sul pianoforte — per il crescendo). Corona sulla pausa della durata di tre crome circa. Ma questa volta bisogna tenere abbassato il pedale sino al principio della battuta seguente. Ecco l'interpretazione del revisore:

a) *sf* here on the 3rd quaver!!
 b) Fermata about 6 quavers long, then one quaver breathing-pause.
 c) Pedal marks by Beethoven.
 d) In semiquavers; certainly not in demisemiquavers!! Imagine a Fermata on the dominant, a substantially longer one than the two preceding Fermatas, as though consisting of six crotchets (preferably 2×3). (The arpeggios are — on the pianoforte — indispensable for achieving the « crescendo »). The Fermata on the following quaver rest (breathing-pause) about three quavers long. This time the pedal should be held down until the beginning of the next bar. The editor thus plays:

a) *sf* hier auf drittem Achtel!!
 b) Fermate etwa 6 Achtel, danach 1 Achtel Luftpause.
 c) Pedal autograph.
 d) In Sechzehnteln, nicht etwa in Zweiunddreißigsteln!! Man stelle sich auf der Dominante eine Fermate vor, die wesentlich länger zu halten ist, als die beiden vorangegangenen Fermaten; sie hat gleichsam sechs Viertel (am besten 2×3) Wert. (Die Brechungen sind — auf dem Klavier — für das « crescendo » unerlässlich). Fermate auf der Achtelpause (Luftpause) etwa 3 Achtel Wert. Diesmal aber Pedal dazu, bis zum Eintritt des folgenden Taktes. Also spielt der Herausgeber:

(♩ = 168) *pp cresc.* *ff marcatissimo* *ff etc.*